

THE CADENCE

(THE LAST THING IN MUSIC)

A QUARTERLY



January, 1930

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A Quarterly

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EDITORIAL

Music Supervisors

Too many times we are prone to use musical terms in our every day speech, yet, I wonder if the users of these terms, when asked to define and illustrate, could do so. The one term which I have in mind for discussion is "Music Supervisors." We all know, or at least I take it for granted that we know, its meaning. With this assumption I want to discuss briefly a certain phase of our selected term. I wonder how many could name a few ways by which a music supervisor could be of use to the community in which he is teaching other than in performance of his school duties. Bearing this thought in mind let us examine and draw our own conclusions.

Music is a part of practically every public or private gathering, even a funeral. Music Supervisors, do you catch the point.

Music supervisors are supposed to have a fair knowledge of music, of program making, and of many other useful activities connected with program arranging. The question is, how can he be of use to the community other than through his usual routine of duties at the Public School?

Usually the town band needs a director, and the music supervisors being capable of directing such organizations, should prove valuable in so doing. Not only do we have town bands nowadays, but also community orchestras and in them we find another opportunity for service.

Singing being our country's medium of self-expression, why not be prepared and willing to give the people a chance to express their feelings through song by organizing a community chorus and glee clubs when called upon to do so? Utilize this outlet of feelings and emotions by producing organizations of which they will be proud and I am sure you will take your share of pride in such organizations. Every so often have a "community sing." Invite all parents and people of the community. Use all the old, best-loved melodies, with

which all are familiar and increase their love for more singing and better their appreciation of music. Suggest more music in the home.

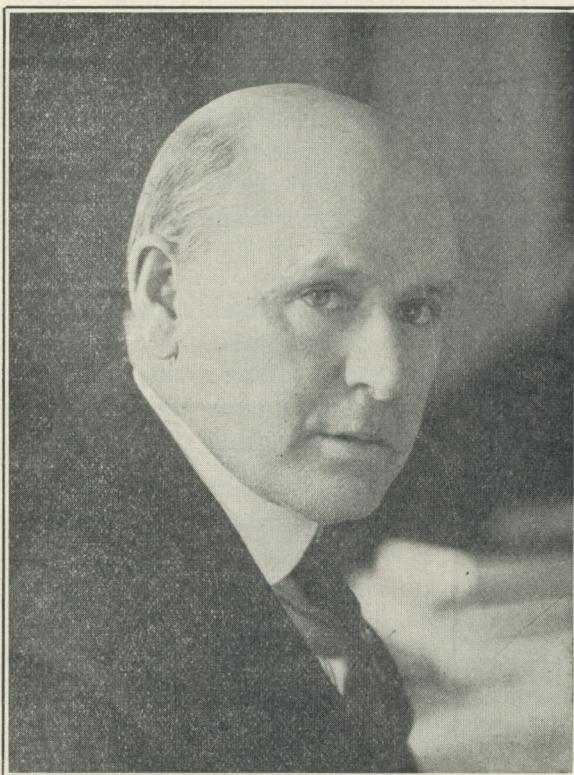
Lodges, Boy Scouts, Camp Fire Girls, and Y. W. C. A. and similar orders will welcome the idea of sponsoring instrumental trios, brass quartets, mixed quartets and even small orchestras. If these are started in time they will provide a nucleus for larger organizations.

Historic pageants, Christmas and Easter entertainments, May and Harvest Festivals and similar features will produce wonderful effects besides adding prestige to the community.

Mothers all love to see their little tots perform. Why not organize a children's rhythm orchestra? It provides the children with a part of the program and you are building for the future. Attractive programs can be arranged and presented. Not only will mothers be interested, but watch Dad come around and inquire what the kids are doing.

These suggestions are a few ways by which the supervisor may prove himself useful. Many are going to say the idea is fine, but try to do it. All of you know the old saying: "Nothing attempted, nothing accomplished," and you will find your results three-fold:

1. Joy of doing something worthwhile for somebody else.
2. Satisfaction of working with many people, for the good of all, instead of yourself.
3. Influence of altruism, of finding all the joy of life by developing joy in other lives.



Selling Pennsylvania Through Its Musical Accomplishments

(By JOHN A. H. KEITH, Superintendent of Public Instruction,
Pennsylvania.)

In addressing supervisors and teachers of music, one need not write of the social, cultural, and vocational values of music since these constitute part of their training; nor of the opportunities for leadership in the communities in which they will serve, for this also is included in their preparation. However, I would like to point out to those engaged in spreading the gospel of music the responsibility of impressing upon the youth of our State—and through them the people generally—the rich contribution Pennsylvanians have made to the sum total of American music.

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One of the resolutions, passed by the Pennsylvania Newspaper Association which met in Harrisburg a year ago, was a determination to sell Pennsylvania to the rest of the country. Recently the Pennsylvania Tourists Hotel Association met in Harrisburg and passed a similar resolution. Chambers of Commerce, civic bodies and various club organizations are now seriously engaged in this same enterprise of making known Pennsylvania's attractions and achievements.

The first essential of salesmanship is to have something to sell; a second, is a belief in the thing you hope to sell; and a third requisite is a systematic method of selling coupled with a "determined-to-succeed" spirit. Supervisors and teachers of music can have a large part in selling Pennsylvania through its musical heritage, for no State has a richer one.

In musical accomplishments, Pennsylvania has the first essential—something to sell. That Pennsylvania is a musical State has been demonstrated. It has a wealth of musical talent and a glorious history of musical achievements. If supervisors and teachers of music are proud of the musical history of our State—feel that it is something which should be passed on—that would be proof of the second essential, a belief in the thing you wish to sell. In order to help sell Pennsylvania through its music, there remains to be developed the third essential, namely, a systematic method coupled with a resolute spirit. Herein lies a challenge.

Supervisors and teachers of music have the power to make music the art of the people and to organize opportunities for giving expression to that art. Standards have reached higher and higher levels; and it is reasonable to assume that they will continue to do so until school children and our adult population will sing, play, and listen only to music of the highest quality.

To make Pennsylvania's heritage known is a responsibility of supervisors and teachers of music. They should undertake this enthusiastically and never cease their efforts until every citizen knows and appreciates what our State has contributed to this finer thing in life. When citizens generally grow proud of Pennsylvania, the feeling will become contagious and be caught up by visitors to our state.

In striving to attain his ideal, it is essential that our musical heritage be made part of the musical training of our people. The musical curriculum should contain the history of Pennsylvania's achievements in this field. For example, school children and Pennsylvanians generally should know: that the first musical instruments manufactured in America were made in Philadelphia; that the first American musical institutions were established in that city; that our first national music was composed in the City of Brotherly Love; that the first American song writer, and the composer of "Whispering Hope" were natives of the Quaker City; that many of America's musical activities were initiated there; and that Philadelphia maintains the best orchestra in the world, and the finest harp ensemble in the country.

It seems to me that every visitor to Pittsburgh should visit the home and the grave of the founder of American folk music—for both are sacred; also the birthplace of him who made the transition from folk to art song, and gave us "The Rosary," "Narcissus," and "Mighty Lak a Rose." Pennsylvania has other music shrines; and America is indebted to that section for much worthwhile music and many outstanding vocalists and instrumentalists.

It has been a custom to point out evidences of the flood to tourists who pass through Johnstown. Supervisors and teachers of music should make it known that Johnstown is the birthplace of the composer of "At Dawning," "The Land of the Sky Blue Water," and other compositions that have made Charles Wakefield Cadman known throughout America. Visitors to Erie are shown Perry's flagship; they should be informed also that Erie is the birthplace of Henry T. Burleigh, whose arrangements of negro spirituals are appraised, by music critics, as folk music.

Visitors to Franklin Field are deeply impressed when they see the University of Pennsylvania students rhythmically swaying their hats across the breast as they sing the chorus of The Red and Blue. How many know that the music of that fine college song was composed by the late W. J. Goekel, of Wilkes-Barre? And what is true of this composition is also true of the music of other Pennsylvania colleges. Lackawanna and Wyoming Valleys are known far and wide as anthracite coal centers; yet how few Pennsylvanians know that musical organizations from those regions have triumphed in World's Fair chorus competitions for more than a century!

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Is it not an interesting fact that music has been a chief element in the social life of Bethlehem since its founding; and that resultants of this are the Trombone Ensemble, and the Bach Choir now recognized as an American institution? Equally interesting is the fact that the first written music in America, and that in manuscript form, was done in the historic cloisters of Ephrata. Those who drive through Bradford county should be encouraged to pause at the little cemetery by the roadside and pay tribute to the memory of Philip Bliss, one of Pennsylvania's great hymn writers; and, among the things for which Lancaster county should be remembered is the fact that the revered John P. McCaskey assembled what is considered the greatest song collection in America.

Illustrations might be multiplied, all of which would help show Pennsylvania's versatility in music. What I have tried to say is that supervisors and teachers of music can help sell Pennsylvania through its musical achievements. Pioneer in the production of musical instruments, unique in initiating musical activities, birthplace of American folk music, first state to establish singing schools and collegiate music courses, outstanding in her wealth of musical compositions, unusual in the type and excellence of musical organizations, tremendously successful in chorus singing, notable in the number of successful artists, Pennsylvania has a musical heritage unequalled by any other state.

Musical Activities in Kindergarten and First Six Grades

"It is thru art that people find the expression of their better truer selves. Sometimes it is expressed in literature, sometimes in sculpture and architecture, sometimes in painting, but of all the fine arts there is none that makes such an universal and compelling appeal as music. No other expression of beauty finds such readily and naturally ennobling response in the heart of mankind. It is the art especially representative of democracy, of the hope of the world. When at the dawn of creation as it was revealed to the universe, that good was to triumph over evil, the thanksgiving and praise found expression in music, the stars sang together for joy."

—CALVIN COOLIDGE

Before outlining the music program in our training school, allow me to give you an idea of the school. All the outlying districts in Richmond township are consolidated with the Mansfield boro schools. The first nine grades are housed in school plants owned by the college and teachers for the same hired entirely by the college. The college has direct supervision over all public school music work from the kindergarten up through Junior and Senior High School. The kindergarten and first six grades are locally referred to as the "training school" although the Junior High School is a part of the training school system.

Each grade has two rooms, so we have fourteen rooms in which to place teachers for the regular daily music classes. Twenty minutes each day is given to music. Music Appreciation is given one of these five days. Work best suited to use of the piano is giv-

en on another. Song-singing, sight-reading, and dictation as best fits the situation the other three days.

Besides the usual work of song-singing and tone-matching in the kindergarten and first grade, singing-games, folk dances and rhythm bands help develop the musical scene. Rhythm band meets twice a week outside of the allotted music time. The other grades fit it in with their music classes whenever possible.

The rhythm band, or toy symphony, is one of the happiest means of bringing out the instinctive love of rhythm. What child does not love to strike a triangle or shake bells to music? It is surprising how soon tiny tots learn to sense the different rhythms, to listen for themes and phrases without knowing them as such, to distinguish between loud and soft passages and play them accordingly, and to select suitable instruments for certain passages and selections of music. Even in the kindergarten the children love to assume a professional attitude and learn to conduct themselves as a grown-up organization. After a few rehearsals a child leader is chosen. Each will be anxious to do his part well enough that he will have a chance to take his turn as leader. They will soon become aware of the fact that the personnel of the group must at all times be attentive and ready to do just what the leader indicates or a good leader can not get best results. This spirit of group activity is a principle found in all the child's activities.

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The first work is largely either by rote or creative. Printed scores are later used and how the children love them. Many simple and fundamental rhythmic problems are introduced in this way. The eye as well as the ear is trained in this work and here a foundation is being laid for all future sight-reading. It is splendid training for future band and orchestra work. Children who play piano or any other instrument with little sense of rhythm often correct this to a great extent by responding enthusiastically in a rhythm orchestra. Have them help orchestrate some of the pieces they play wrong by suggesting when to use tinkling bells, when to use clicking castanets, when to use click-drums, and certain nuances which children recognize, then when they play this number with the group they will soon realize their own shortcomings rhythmically and strive earnestly to correct them.

Many advantages are gained from the use of scores. The child has drill in concentration, expression, and rhythmic accuracy. He learns to follow his own part while listening to the group and finds that they must act promptly and accurately.

It is not the instrumental people alone who gain as one might think who glances hurriedly at this new form of musical development. In vocal music these children who have had this training do not need as much drill in the different meters, note and rest values, and other theory we teach them, as do those without this training.

Piano classes are no longer in the experimental stage. Time has proven that very creditable work may be done in groups. For beginners this is a very fine way to test their apt-

ness for piano instruction. A big percentage of our class piano pupils are continuing their piano instruction which gives private teachers more rather than fewer pupils. There are advantages in both kinds of instruction. Private instruction is advised as soon as the pupil has mastered the preliminary fundamental principles. To be a good piano class instructor you must first of all apply good principles of classroom pedagogy. "Teach the whole class all the time" is the one principle most frequently violated. Almost without exception our best classroom teachers have made our best group piano teachers.

The John M. Williams piano books are used in the second grade. The Melody Way is used in the other grades. If the teacher is heartily in sympathy with the procedure prescribed by these books, unusual results are obtained. The children transpose with no effort, they can hear and name chords correctly, can play chords dictated to them, and are able to sing melody and chords with syllables, letter names and fingering. This practical harmony enables them to make up accompaniments of their own to familiar tunes. Songs are used from the first. Proper pianistic habits are developed from the first but technical perfection is not the song and play melodies from the very first lesson.

The aims of the Lincoln Way of teaching apply very well to our procedure.

1. To teach children to play the piano artistically confidently, and pianistically.
2. To make the study of piano available to all children of the community.

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3. To lay a solid foundation in the theory of music and real fundamentals of music knowledge and piano playing from the first piano lesson.

4. To teach a high class of musical literature.

5. To develop piano ensemble.

6. To create such opportunities for the pianistic skill developed that the players are a real community asset.

We have nine classes with six to ten in a class.

Albert Nickerson Hoxie has called the harmonica band "The Flying Wedge in introducing Music." Some of the so-called more serious musicians have doubted the possibilities of this instrument. However experience has proven that enthusiasm is at its highest point in the harmonica band. Not only boys but girls also who have previously shown little interest in music learn to play this little instrument well. There are several good books which show how to learn the first fundamentals. After they have learned to play the scale they are ready to pick out tunes with which they are familiar. If the children have already had notation they will pick out a surprising number of tunes with very little effort. Any melody that has no chromatic tones in it may be played on a harmonica. The performer plays it by syllable. For those who have had no previous musical experience this will be an incentive to higher musical achievements. After they have learned to "tongue" and play well together then they can take up parts. Scores are published for four parts. This is fine training in sight-reading and listening and is a real asset to the other musical activi-

ties. We have pupils from the fourth, fifth and sixth grades in our band.

The second semester the pupils from the sixth grade who pass a certain test in reading with a high rating are given music for one hour each day instead of for twenty minutes. With this extra time they are able to get very fine results in sight-reading, dictation, melody-writing, applied theory, and folk-dancing. Various splendid programs were given by this group last year.

The various assemblies give opportunities for directing and accompanying. The primary grades have a joint assembly of twenty minutes once a week as do the intermediate grades. The fourth, fifth and sixth grades each give over one assembly a week to music thus making a total of five assemblies a week.

As we look over our teaching situation we find we have a fertile field for developing our student teachers.

—MYRTLE A. MYERS

Mu: "Why do you call your girl 'Re'?"

Zic: "Because she always comes between me and do (dough!)"

Have you heard that one about the Scotchman who wouldn't let his daughter sing soprano in the choir because he heard the part ran so high?

ABSENT-MINDED MUSICIAN ..

Musician's wife: "My health is failing me, dear, and I need a tonic. What would you advise?"

Musician (thoughtlessly): "Try tonic flat seven with the root in the bass."

She's only a harp players daughter, but she sure can string them along.

Some Facts About Instrumental Work Directed by the Music Department

One third of all the pupils enrolled in the grades one to twelve here in Mansfield are in some instrumental organization. One eighth of all the students enrolled in M. S. T. C. play in band or orchestra. 208 pupils in the grades plus 112 students in the college makes a total of 320 people. Check your own school situation and see whether your percentage is above or below this.

Enrollments are as follows: Kindergarten to 2nd Grade inclusive, Rhythm Band, 70; 3rd to 6th Grade inclusive, Piano Class, 63; Junior High School, 1st orchestra, 34; Piano Classes, 7; Senior High School, 1st Band, 20, 1st orchestra, 14; College, 1st Band, 39, 2nd Band, 56, 1st orchestra, 58, 2nd orchestra, 64.

Total enrollments are:

Model School	320
Junior High School	169
Senior High School	136
M. S. T. C.	830

With the Rhythm bands the little tots are taught to read their music from a printed score. This score because of the lack of suitable published material and price of obtaining same is quite often prepared on bristol board by the supervisor in charge. These prepared scores take time but they suit the work to the capacity of the child. Today children learn to read music the day they enter school. Another article in this issue gives details about this phase of the instrumental work.

Pupils in the intermediate grades are advised to study piano for a pe-

riod. This year no charge is made for the class work. Every pupil however must pay for his own material which is furnished him AT COST. It is needless here to state the usefulness of piano study at this age. All pupils who can afford to study privately are urged to do so and a goodly number not included in the figures given are doing this. The reader will have to judge for himself how many of these seventy youngsters would ever have a chance to study piano if it were not offered in the school curriculum.

The two short preceding paragraphs show where our instrumentalists here at Mansfield are getting their start. Next we go to the orchestra in the Junior high school. This year we have an orchestra of 34 pieces and 6 of these come over from the lower grades. We have three cellos and a double bass. For two years we have had class work one hour each week in violin, cello, cornet, clarinet, and a few other instruments. The fruits of this labor make the present sizable group a possibility. We have gone one step further this year. We have taken all beginners this year and put them in with this other group in one big class and written music for all abilities as you will find explained in the first issue of "The Cadence". As the group progresses we put the slower ones in classes often enough to help them with their individual problems and the rate at which the whole group moves is an incentive for them to do enough extra work to keep up. Seven student-teachers help with this work. At present we all play together the first half of the period, then for the last half

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those who need help are taken out to an assigned room by the student-teacher in charge of that family of instruments to which he belongs and there given the help in groups. To you teachers out in the field who are alone you must plan to take care of these individuals in sectional rehearsals. Show your principal that to get results from the rehearsal once a week you must have three or four hours time allotted to you in which to do this work that one supervisor and seven helpers are doing here in one hour. Look about you and you will see that the good school bands and orchestras are built up on time outside the rehearsal time. After Christmas now we are going to take out all the excess wind instruments and form a band. There are four or five boys who have wind instruments and are not in the orchestra of beginners and they will be a nucleus for a band.

Music suitable is always a problem to the young instrumental teacher. After our own manuscript work has served its purpose we are using the Program One of the Silver Burdett Symphony Series edited by Frank Stock and two associates. These parts are so arranged that most of them can be sung by the children so we require them to be sung first when studying them and if some youngster fails at this he is reported to the vocal supervisor who helps us out and incidentally impresses upon the child the importance of sight-reading. If you are not familiar with this publication write to the company for a copy and see how this procedure can be worked out with the Andante movement from Haydn's Surprise Symphony as a beginning. Instruments not playing a lead have a harmony part that creates an interest rather

than depresses as did the old but still present style of um-ta-ta.

Our Senior high school band and orchestra are just a more advanced stage of the foregoing activities. Last year the band won first place in Class C in the State band contest. Most of those members started in a beginners band four years before. They met on Saturday mornings at nine o'clock over in the "Y" hut as you members who were here then will well remember. Such noises as used to come from that hut on those mornings at first! Too many teachers do not know how to begin and make things grow. Six student-teachers last year worked with that band to make it a winner.

The orchestra was just as fine an organization as was the band. You readers will be interested in the instrumentation this year, I believe, so I give it here and tell you how we made some of it such.

6 violins, 1 cornet, 1 drum, 1 'cello, 1 clarinet, 1 oboe (in the making) 1 string bass, 1 trombone, 1 piano, 1 horn.

We had at first three cornets, three clarinets, and three trombones. The supervisor asked for just one in each section for the sake of balance. One cornet got a horn. We dropped the obstreperous fellow who was the best of the three. This left us one boy who has developed beyond what anyone of us had expected. Two of the clarinets were seniors so we asked them to flip a coin to see who stayed with the understanding that the other fellow was to play the second semester. They were both fine sports about the matter and once when the regular man was ill he called the other fellow and had him take his place at the regular rehearsal. The same situation

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was paralleled in the trombone family. The one who was out this semester volunteered to be librarian and we accepted his offer. The drummer got an oboe. The librarian sat down at the drums and is now our drummer. Before the end of the year this organization promises to be in fine shape. They play the grade of music outlined for orchestras of their class according to the National Orchestra contest material as set forth. The high school owns the drums and the music.

Now we turn to the college organizations. Articles in the first issue of "The Cadence" told about the Symphony orchestra and the second band and second orchestra. The first band has just 39 pieces. This number at present ought to insure a polished, finished, well-balanced organization. Sixteen of this number are reeds, four are French horns, and one is a double BBb bass. Fourteen of these thirty-nine players are girls.

We play every Thursday morning at chapel and usually are called on for a special number. We have not duplicated any numbers nor do we expect to throughout the year unless to please someone who makes a request to that effect. Two numbers we have played after one evening's rehearsal and at the last appearance before the Christmas vacation we played an exit march none of the players had ever seen until they got in their chairs at chapel time. We have a nice band library started of the best concert material published. Beginning with the second semester of the year 1928, 29 letters were awarded to the qualifying members of the first band. They are a red block M of chenille five inches square with the letters b-a-n-d in black across the lower part of the middle of the letter. A com-

mittee composed of one senior, one person outside the Music Supervisors department, and a third person, all chosen by vote of the band drew up the constitution. One of the requirements adopted unanimously was that an attendance record of 92½ % was necessary for eligibility for a letter. We have played one concert at vespers, one at the Junior High, one at Blossburg under the auspices of the high school, and at Coudersport for the dedication of the new Consistory in October. At this last the Governor of the Commonwealth and the Secretary of Labor from the President's Cabinet were present. During the day we played a concert at the high school auditorium for all the school children. We have very pretty double cape uniforms of black trimmed with red silk soutache piping. The short capes are lined underneath with red satin so they may show the school colors when turned back. On the lower right corner of the long cape is a four-inch block felt M. The caps are black overseas style trimmed with the soutache and on the left of the front point is a small red M. The drum majors outfit has just the opposite colors and this year the tallest man in the band is our drum major. The high schools at Covington and Towanda have asked us to put on a program for them so we are looking forward to those events as this goes to press.

Everything seems to be in fine order with the band but keep in mind that to have a machine function well it must have the best of care. So with a band. The best players do much worthwhile practice of their own volition. The poorest performer is the one usually who practices least so compared with the others that it the reason he is the poorest. Three

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seniors act as librarians for the band. They assume full responsibility and have done a very splendid job of it. Three other people assigned in their sections keep the roll and their record holds for the awarding of letters. Still another person, a girl, with two helpers acts as wardrobe mistress. The school built us a wardrobe. When we are invited any place we have to get permission from the department head who asks the principal if he will permit the aggregation out on the roads this particular time of the year. If this is agreeable with these parties then a roster must be made and given to the Dean of Women for her approval. If the event comes at a time when some classes have to be missed then the Dean of Instruction must be consulted. When all this is done and approved then the director can report to the friends giving the invitation that we will be glad to come. Let me say that all these officials have been most gracious in their consideration for the band. Here is a good place to tell you that the first money raised for uniforms was donated by the Dramatic Club in the spring of 1928. All other organizations in school have been very friendly toward us.

The school has been generous in buying instruments for our work and thus made possible our nearly complete instrumentation. Among other things we have 2 bassoons, 4 oboes, 1 bass clarinet, 1 pair of Ludwig pedal tympani, 2 bass drums, and 2 snare drums. Rentals on school-owned band and orchestra instruments have paid 12 % on the investments so far. Our rentals are lower than some, too.

In selecting a band library three sources were consulted as a basis for good material. They were the "Survey of Band Music" published by the

National Bureau for the Advancement of Music, programs saved over a period of years (these programs have the directors' notes and comments on them for such reference and information as one would want when looking up suitable material), and the lists of material set up for all the State and National School Band and Orchestra contests. Every person who plays in the first or second band here gets acquainted with this material selected by specialists. Every person in these organizations is better equipped for leading a band when he leaves Mansfield for he knows grades of band material and likewise is able to better judge the ability and rating of other bands. The writer has been asked to select material for the second orchestra this year and has used the same basis for selection. He wishes particularly to recommend to those of you who are not familiar with suitable music for your organization to get acquainted with the Philharmonic Series for Orchestra published by Oliver Ditson, the Symphony Series, published by Silver Burdett & Co., and the publications by Ross Jungnickel.

Write to National Bureau for the Advancement of Music, 45 W. 45th St., New York for a list of their publications and service they offer free to Music Supervisors. Subscribe for the Music Supervisor's Service Bulletin published by the Educational Music Bureau (EMB) Chicago. Ask particularly for the new publication, *The School (band and orchestra) Musician*, 75 East Wacker Drive, Chicago.

May this new year bring you more work and may you learn to do it better and in a more efficient way than you have done heretofore is my wish to all of you. —JOHN F. MYERS.

Singing as a Medium to Health

Many people think that only those who have exceptional voices should study voice, but from a health standpoint it would be well for everyone to have a certain amount of voice culture. A correct method of voice production is in itself a health developer, and a singer who is taught by it, is often able to overcome the disadvantages of a poor physique.

Some people wonder why a person who is gifted with a voice simply can't get up and sing without any instruction. The reason is that Voice is an instrument; a natural, human instrument, in the use of which the possessor requires practice and training.

We speak of the breath of life; and breath is the life of song. Beautiful singing is founded upon correct methods of breathing, without which, though there be a perfect larynx and perfectly formed resonance chambers above, the result will be unsatisfactory. Breathing is the foundation of the art of singing.

In Voice training, exercises are given which teach one to use the breath properly, how to relax, and the proper use of all organs pertaining to speech. The whole body acts as a sounding board for the voice. Proper breathing must come first. When the breath is constricted, we have the faults of throatiness, nasality, flatness, hardness, huskiness. When the pharynx is open, the tone is open, free and rich.

Whatever will bring all parts of the body into sympathetic relationships, whatever will remove constriction from the tone passages or vocal mechanism or develop the right func-

rather the emotions of the song. His whole body must vibrate, his whole being must awake to express the meaning of the song, and mental as well as physical health is the result.

It is injurious to the voice to have any constriction in the vocal bands; this may cause congestion of the larynx or pharynx. If proper breath support and co-ordination of all vocal organs is used, this danger is eliminated. The first step in correcting any weakness in voice is to improve the general health and to center the attention upon deeper, freer, more rhythmic breathing. Larger chest expansion is developed and all respiratory muscles are strengthened. Weak voices grow stronger and weak throats and chests grow healthier.

Correct breathing, altho a function of the body, also is an art. The method of a singer, to be correct, should be based on artistic, not merely on natural breathing. While all artistic toning of the parts, will improve the voice and general health. Work upon vocal training has a special influence over imagination and emotion, and if for no other reason than to obtain co-ordination of thought and feeling, the power of the voice to express one's higher nature should be investigated.

A comparison of the Art of Song with that of speech is most helpful. Either in speech or song mental attitude has the greatest influence on the voice. For instance, if one is feeling dejected his voice is apt to reflect dejection. If one feels petulant, his voice reflects petulance. Through voice training and control one learns to suppress his own emotions and feel

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breathing is natural, it does not follow that all natural breathing is artistic. The singer is taught that whenever possible, air should be taken into the lungs through the nostrils, not through the mouth. To inspire through the nostrils is a law not alone for the singer, but a fundamental law of health. The nostrils are designed for this purpose. The lungs fill more readily when air is taken in through the nostrils than when inspiration takes place through the mouth. Breathing through the nostrils is preventive of many affections of the lungs, bronchial tubes and throat.

Proper breathing, a combination of diaphragmatic and costal, calls into play all the muscles that control respiration and their co-operative nerves, and provides the largest possible space for the expansion of the lungs. A slight forward poise of the body favors many of the muscles employed in inspiration and is an application of a physical law to voice production.

A slight pause between inspiration and expiration is very beneficial. The pause before exhaling will be found by the singer a great aid in enabling him to maintain control of the outgoing column of air and to utilize it as he wishes, without wasting any portion of it. Wilful waste makes woe-ful want in singing as in life. Holding the breath before expiration is conducive to good health, creates confidence and buoyancy in the singer and adds greatly to the efficiency of his voice. Proper breathing is a cleaning process for the interior of the body.

From the classic ages down, physicians have advocated retaining breath for a little while after inspiration as an aid to general health, and the taking and holding of a full breath has been compared with open-

ing doors and windows of a house for ventilation. No one can be perfectly well who does not breathe deeply.

In addition to the importance of breath control and correct balance, stress is laid upon proper diet as a requisite of good singing. Intemperance in eating, smoking or drinking is injurious to the voice and general health, while temperance and restraint are fundamental principles of good singing and physical well-being. Surely then, the singer who exercises self-control for voice quality, is carrying out these all-important laws of health.

There is a close analogy between vocal art and physical law. When it is considered that speech is Nature's method of communication, and that song is speech vitalized by musical tone, it would seem as if song were Nature's art which aids in building up strong bodies and correct mental attitudes. The trained singer has acquired perfect poise, good posture and correct carriage by the application of the principles involved in the training for singing.

—CORA A. ATWATER.

TEACHING AS I SEE IT

Teaching as I see it, is the giving of one's best efforts to serve democracy and increasingly to produce a better type of citizen.

Upon the principle of the equal rights of every individual to "Life, Liberty, and the pursuit of Happiness" this government was founded. This conception of the right of the individual to equality of opportunity is unique and fundamental to our whole scheme of national life. To preserve this principle inviolate personally and also do one's share toward the training for such efficiency of each individual pupil with whom one comes in contact

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civic, economic, moral and political as his capacity warrants is, Teaching as I see it.

We live in proportion to our ability to respond to our environment. To become a good citizen a person must be able to interpret, to modify and in a measure to control environment. If you are thoroughly convinced that the subjects you teach are teaching or are preparing to teach will render a service toward environmental mastery you should be sold on teaching and your aim should be to do your part in rounding out citizens whose living will be elevated through the medium of contact with yourself and your subject.

For my closing thought I will restate my theme with a slight variation, Teaching as I see it is the service of assisting to the BEST of one's ability in giving to a democracy the best citizens possible with the material at hand.

As a coda I would say, Use your subject as a medium to TEACH rather than teaching your subject as a medium to personal glory and a check.

—ULNA F. GOODALL.

TEACHING AS THE BEGINNER SEES IT

Teaching! Perhaps the first thing you think of, when you hear the word teaching, is children. Certainly they are the most important factor in teaching. Contact with children in the class room arouses a personal interest in them that you likely have never felt before. It impresses on you the responsibility of your position and the influence you have on these lives—at the present time and in the future. You realize what it means to be "Teacher."

As you teach in the different departments you can watch the development of the child-mind. You learn the language and vocabulary of children of different ages and observe their reaction to different methods of presentation.

While teaching, your mind grows almost as much as the minds of the children. You develop confidence in yourself and your abilities.

Will you ever forget your tremors that first morning when you walked in the room and said "Good morning, boys and girls. My name is Miss Smith, etc." All the time your knees were shaking and you were trying to remember what to do next, or wondering what that little red-haired boy was up to. Do you even think of those things now? Of course not. You know that something different happens almost every day, but you have confidence enough in yourself to think that you can handle any situation that may arise. In meeting these situations, some of which are very trying, you develop your self-control, patience and tact.

Imagination and originality are two of your most valuable assets when teaching children. The thing that you have drilled and drilled on is again made interesting by a story, or a new song. Correlation with the other subjects your pupils are studying not only makes it easier and more interesting to them, but often revives long forgotten things in your own memory.

Unless you have actually taught, work is about the last thing you would think of in connection with teaching. As with all worthwhile things, if you expect to accomplish anything you must work for it. Good teaching demands a thorough knowledge of your subject and constant

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study to add to it. Your work planned for the class period must be gone over beforehand and divided according to the results you wish to secure. You must know just what to do and when and how to do it. Work? Yes, but the accomplishment is such a pleasure that you forget the work in view of what you have done.

—CAROLYN WELLIVER.

A LIST OF JUNIOR AND SENIOR HIGH SCHOOL ORCHESTRA MATERIAL

Simple Marches, Etc.

Fox Folios, Nos. 1 to 6, (Nos. 1 and 4 best), Sam Fox Pub. Co., Cleveland and New York.

Bennett Orchestra Folios, No. 1 and 2, Fillmore Music House, Cincinnati, Ohio.

Classical Selections

Master Series for Young Orchestras. From the treasures of such masters as Bach, Handel, Hayden, Mozart, Beethoven, Schubert, Weber, Greig, Tschaikowsky, and others. Each composer is represented by a unit of from four to six pieces. Complete orchestration and conductor's score. Edited by Victor Rebmann. G. Schirmer, Inc., New York City.

The Symphony Series by Stock, Pasch and McConathy. Published in the form of a series of programs. Programs contain nine or ten selections. Program One is simple; Two more difficult; Three more difficult, etc. Complete orchestration and conductor's score. Splendid binding. Silver, Burdett & Co., New York City.

Following is a list of material that will be helpful to all instrumental su-

pervisors in the field who are not familiar with the items in the list:

Magazines

The Supervisors' Service Bulletin—free. Issued by the Educational Music Bureau, Inc., 434 So. Wabash Avenue, Chicago, Ill.

Musical Truth—free. Published by C. G. Conn, Ltd., Elkhart, Ind.

True-tone Musical Journal—free. Published by the Buescher Band Instrument Co., Elkhart, Ind.

The School (Band and Orchestra) Musician—60c. Room 1710, 75 East Wacker Drive, Chicago, Ill.

The Overture (Year Book) National High School—free. Orchestra and Band camp. National Bureau for the Advancement of Music, 45 W. 45th St., New York City.

Band Instrument Manufacturing Houses

C. G. Conn, Ltd., Elkhart, Indiana.
Buescher Band Instrument Co., Elkhart, Indiana.

Pan-American Band Instrument & Case Co., Elkhart, Indiana.

York Band Instrument Company, Grand Rapids, Mich.

Ludwig & Ludwig (Drum Makers), Chicago, Illinois.

Leedy Mfg Co., Inc., (Drums), Indianapolis, Indiana. Palmer St., and Barth Ave.

Elkhart Band Instrument Co., Elkhart, Indiana.

Selmer (Reeds), Elkhart, Ind. 229 Selmer Building.

Wm. S. Haynes Co. (Flutes), Boston, Mass. 135 Columbus Avenue.

Frank Holton & Co., Elkhorn, Wisconsin.

Progressive Musical Instrument Corporation, New York City. 641 Sixth Avenue.

Harry B. Jay Company, Chicago, Ill. 542 West Jackson Boulevard.

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Imperial Band Instrument Mfg. Co.,
Williamsport, Pa.

Keefer Band Instrument Mfg. Co.,
Williamsport, Pa.

School Orchestra Supply House, Ev-
anston, Ill.

The Martin Band Instrument Co., Elk-
hart, Indiana.

Boston Musical Instrument Co., Bos-
ton, Mass.

Publishers of Band Music
Carl Fischer, Inc., New York City,
Cooper Square.

G. Schirmer, Inc., New York City. 3
East 43rd Street.

Oliver Ditson Company, Boston, Mass.
179 Tremont Street.

Walter Jacobs, Inc., Boston, Mass.
Fillmore (Music House) Publishing

Co., Cincinnati, Ohio. 528 Elm St.
(See page 5 of "A Survey of Music
Material for Bands.")

C. C. Birchard & Co., Boston Mass.

Other Material

A Survey of Music Materials for
Bands—10c. National Bureau for
the Advancement of Music, 45 W.
45th St., New York City.

School Bands—How to Organize and
Train Them—free. York Band In-
strument Company, Grand Rapids,
Mich.

A Speech That Raised \$200 for the
Band—free. (As above).

The Instrument of the Band—free.
(As above).

Monkeys or Music—free. (As above).
How Wind Musical Instruments Have
Been Improved—free. C. G. Conn.,
Ltd., Elkhart, Ind.

The Story of the Saxophone—free.
(As above).

Organizing, Instructing and Equipping
the School Band—free. The Martin
Band Instrument Co., Elkhart, Ind.
Teaching the Young Idea How to
"Toot"—free. (As above).

HARRY ANDREWS SINGS

On Thursday, December 5, the
Music Supervisors and many visitors
enjoyed a most unusual and enter-
taining program which was made
possible by Glenn Hammer, a former
student in the Supervisors Course
here. This program included a pi-
ano number, "The Temple of Jains",
which was not only played but also
composed by Mr. Hammer.

The negro soloist, Harry Andrews,
of Williamsport, Pa., has done a great
deal of concert work, part of which
has been with the Peerless Concert
Company, and is a student at Curtis
Institute. His interpretation and de-
livery were most commendable.

The organist, Raymond McDonald
of Boston, Mass., who is now at the
Majestic Theatre in Williamsport, is
a graduate of the New England Con-
servatory of Music. It is also inter-
esting to note that he is the son of
John Greenleaf Whittier's sister.

The program was as follows:

Vocal.

1. Water Boy, arranged by Avery
Robinson.
2. Little Gal Johnson.
Sung by Harry Andrews.

Piano.

1. The Temple of Jains, played
and composed by Glenn Hammer.

Organ.

1. The Valse Triste..J. Sibelius
2. Adoration .. Felix Borowski
Played by Raymond McDonald.

Vocal.

1. Danny Deever Damrosch.
2. The Battle of Jerichoar-
ranged by Burleigh.
3. I Stood On the River, Jordan,
arranged by Burleigh.
Sung by Harry Andrews.

**MISS RUTH MILLER HONORS
MANSFIELD STATE**

A very unusual honor was bestowed upon the visitors and students at Mansfield State Teachers College when Miss Ruth Miller, a piano artist, gave a superb concert in Alumni Hall at the regular meeting of the Supervisors Club, December 10. Miss Miller, who began her studies at six years of age, studied with Rudolph Ganz, Edward Collins, and Percy Granger, all of whom are well known in the musical world of today. She has been

known as a master musician at the Chicago School of Music. Recently she has appeared many times in the West. At the present time she is a Baldwin Artist and is scheduled for many radio concerts. The teaching exhibited by Miss Miller in her presentation of the following program is a desirable accomplishment which very few pianists attain.

The program was as follows:

Nocturne in C Minor	Chopin.
Improvisation	MacDowell.
Valse Limpide	Collins.
Novelette	MacDowell
Gavotte	Gluck—Brahms

Class Notes

SENIOR NOTES

When the Seniors look back to the beginning of the year, they shake their heads gravely and murmur "Where has this year gone?" Why must this last year pass so quickly? It must be just because "life's like that."

We have at last accomplished the one big desire and long-looked-for moment of the year. It has happened—that event which marks 1930 the most striking, most memorable year of our lives. One who has never yearned for, yet dreaded, that fateful hour can understand our feelings. When we let our secret out, you'll never wonder in your old age what made 1930 famous. Some were long; some were short; some were large; some were small; some were—well, it's just this—our masterpieces are

finished. We have at last accomplished the writing of a three part song form, which does not in the tiniest, little way resemble "Betty's first piano piece." No, Sir-e-e, they are real masterpieces. Chopin and Beethoven had best look to their laurels.

Did you see "Polished Pebbles" at the Junior High? It was a fine performance. It showed some earnest work on the part of the Senior Supervisors because they were in charge of the whole operetta under the direction of Miss Scott.

We certainly hope those plans for dinner at the Little Tavern materialize 'cause we're getting just a little hungry. The other Music classes have had their innings, but you know, Seniors must retain their dignity and can not, with a clear conscience, act eager when food is mentioned.

JUNIOR NOTES

February might be here. Patriotism has us all. Seventh floor teems with it; Mrs. Morgan's class room echoes and re-echoes with glad notes. Talk about faith and loyalty to one's country! We Junior Music Sups. are about to publish a new book which might prove a valuable asset to any musical library, but it is quite doubtful—"How To Play 'America' in Sixty-seven Keys—and Then Some."

THE SOPHOMORES

The curtain rises with an A,
And on the stage trips smiling Mae.
Then next in line comes bouncing B,
And Gertrude fits this to a T.
Another B—or Vera, you know,
Who takes the comical role of this
show.

Then last Miss Bush, or Mary Louise;
And this concludes my chorus of B's.
The C's come next, with little Ann,
Who really tries as hard as she can.
Then Thelma carries C's along,
With her ability in dance and song.
And Margaret Crain who helps this
show,
With her piano, as you all know.
And father comes at the end of this
list,
Whom you'll remember as Glenwood
Crist. "
Next little Arthur and his big trom-
bone,
Who 'cause of his name, must stand
alone.
And then we see Miss Margaret and
Louise,
Who are inseparable (?), like Siamese
Then Mr. Grant, the "bright" star of
the show;
Why call him this? Oh! Don't you
know?

That light reflects back to this one,
Whom you all know as Ruth Hoffman.
Next Frank Iorio, or 10-R-10,
You've heard of him and his noisy
pen.
The next act of this little show
O, no, John—No,—John, No.
Then Howard comes to entertain,
Accompanied by M. Crain (again).
And then comes Ruth, the good stage
hand,
Who brings this show to an end.

CURTAIN

Again it rises, and on this scene
In Indian costume, comes Irene.
In colonial costume, comes Maxine,
Who adds, of course, unto this theme.
And little Maude, with voice so low,
Who also helps my little show.
The next on the scene, steps out with
glee,
It's Beatrice McClain, or otherwise,
Bea.
The chorus of M's all help to fill
The leading role, played by "big" Bill
Or Willet McCord; and Berneta Neff,
With Bill as "Mutt" and Berneta as
"Jeff".
Then a daughter of Sweden in name
and song,
Elaine can carry her role along.
And next the director of this show,
'Tis Willis Oldfield who makes every-
thing go.
The new role of "S" is led by "Fran"
Shiels,
Who, with her violin, brings all to
their heels.
This reputation is carried along
By Alma Simpson and her ability in
song.
Then Alice Smith, the fourth of a
quartette,
Whose deep "bass" voice we'll never
forget.
And last, but not least, Hilda Spear.
Who for the S's brings up the rear.

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Way down to W you next will be,
And who should greet you but Marjorie.
Then next comes Mabel, or Williams,
by name,
Who with her piano has won much
fame.
And then Miss Woodard, whom you all
know
As Merle, brings up the rear of the
show.
And with Lillie Wray, this word I
send,
To tell you all, my show's at an end.

This "cast" quite recently "staged" a formal dance to celebrate the coming of our first vacation. It was held in the Music Education rooms the night before Thanksgiving holidays. The chaperones included our two advisors, Miss Louise Vroman and Miss Elsie Perkins, and Dean Fischer, Manoukian and Storch. The room was attractively decorated, and with the formal gowns, quite a unique atmosphere was created. To carry out the formal idea, a lovely luncheon was spread out on a long dinner table. The music was furnished by a school orchestra.

We wish to congratulate Mr. Willis Oldfield, who as chairman of the dance, made it a huge success. Our thanks and appreciation also extend to the other chairmen and all those who helped, particularly the refreshment committee.

The class roll is as follows:

Mae Anders.
Gertrude Barnes.
Vera Beaver.
Mary L. Bush.
Ann Campbell.
Thelma Coble.
Margaret Crain.
Glenwood Crist.

Arthur Dawe.
Louise Fischler.
Margaret Fischler.
Robert Grant.
Ruth Hoffman.
Frank Iorio.
John Isele.
Howard Marsh.
Ruth Martin.
Irene Mellinger.
Maxine Millis.
Maud Milnes.
Beatrice McClain.
Willet McCord.
Berneta Neff.
Elaine Nelson.
Willis Oldfield.
Frances Shiels..
Alma Simpson.
Alice Smith.
Hilda Spear.
Marjorie Wilcox.
Mabel Williams.
Merle Woodard.
Lillie Wray.

FROSH NOTES

The Frosh had some time getting acclimated after the Christmas vacation. For a few days it seemed as though we would never get "on pitch" again. But now we are fairly well settled until Easter anyway.

There is some enthusiasm among the Freshmen about the coming of the new semester and the new subjects which it brings. We look forward to it in that we hope to accomplish a great deal more than in the first semester. Somehow, it seems we used most of that in getting used to our surroundings.

The first thing which the Freshmen expect to do in the new semester is to put on their program before the Music Supervisor's Club. The plans

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for the program are under way now under the direction of George Wilson and Edward Hart. We are certainly going to do our best toward equaling if not surpassing, the other programs which have been presented.

—Dorothy Coveney.

Did You Ever See

A one-armed trombone player?
A bald-headed pianist?
A finger-less clarinet player?
A French horn player without an upper lip?
A deaf and dumb singer?
Well, neither did I.

Devoted mother (to piano instructor): Oh, professor, I want to purchase a piano for my son. What kind do you recommend?

Professor (who has heard the son play): Oh, I'd recommend a player piano.

And Then He Looked for Another Tenant

Tenant: And how long has your son been playing the saxophone, sir?

Landlord: Long enough to cause six people to move.

A THOUGHTFUL SON-IN-IAW

What's this I hear about Bill giving his mother-in-law an oboe for a birthday present?

Oh, yeah, he heard that oboe players all go crazy sooner or later.

These Temperamental Musicians

They say this Stokowski fellow is easily annoyed during a concert.

Easily annoyed? And how? Why during one of his concerts he heard somebody's arches falling and he immediately stopped the program.

Alumni Subscribers

Mrs. McClintock
Miss DeLaFountaine
Mr. Ehlers
Miss Weirmiller
Mrs. Lucille Gilmore
Miss E. Bullock
Miss I. Sairs
Miss L. Eshelman
Mr. H. Canfield
Miss Eliz. Landon
Let's boost the score for the March issue.

WILLING TO TAKE A CHANCE

Tonic: I see where there was a wonderful performance of "The Barber of Seville" at the opera house last night.

Dominant: Well if I thought he was any good I'd get my hair cut there, too.

It has been rumored that Thomas A. Edison is now working on an apartment house Sousaphone model. When its folded up it will fit in a piccolo case.

A Striking Resemblance

Daughter: Well, father, now that you've heard my boy friend perform on the piano, what do you think of him?

Father: Why, he reminds me of Prof. Keyboarski.

Daughter: Do you mean his technique?

Father: No, his need of a haircut?

THE EIGHTH WONDER

"But, Daddy, I don't want to go to the Yale-Harvard football game; I want to practise my piano lesson."

And then there's one about the fellow who thought the Sousaphone was a new development of vitaphone.

